

January Q&A Coaching Call Transcript

Cory: Hey there everybody, it's Cory. Sorry for being a little bit late. I am on site with a client and our meeting ran a little bit long, so I'm excited that you're all here and we're gonna talk about goal execution and what to do when you don't meet your goals. So if you can hear me, say hi or type hi. I just wanted to make sure that I see- Sonia from Ontario and Susan, New Jersey, Tia in northern California. Okay, great. Awesome. I'm glad that you all can hear me. Cool. Let me grab my notes real quick. So in December we had a coaching call, a group coaching call where I talked about how I set goals, how I go about executing on various projects and making sure that the things that I'm trying to do actually get done. So many of you listened to that call, it was a really good call actually, we had a lot of great conversation, and inside of the association community there was a big discussion about the book *The Twelve Week Year*. It's *The Twelve Week Year* by Brian Moran, and a bunch of people picked up the book, read it, and implemented it over the last few weeks and there's been some various results, a lot of people said they feel good about all of that.

So I want to take a minute to share with you a little bit of insight into how things work for me or how things have worked for me this year in implementing *The Twelve Week Year* in my own life. So this is a little peek behind the curtain, if you will, on how I do things, what my follow up looks like, and I'm just gonna share my screen here. So you can see what I'm doing. There we go. So you'll see that this is my- I use Evernote for keeping notes, and this says *Weekly Accountability Q1 2018*, so I plan quarterly, so by three month periods. And I have down here at the bottom, from my yearly goals, I have selected from my yearly goals a small portion of that to try to accomplish in the first quarter of this year. So you'll see I have some goals there around helping my wife deal with some health challenges that she has, working on some retirement revenue and working with a couple of consulting clients that bring in additional revenue. My work with *The Abundant Artist*, all the things that we're planning on doing there, some boring stuff like reorganizing the way we incorporate, some financial stuff, meal prep, I'm trying to get better about prepping my meals, I haven't really accomplished that yet. Twenty percent days, that's when I take one day each week and work on a project that's just a personal project, and then social and friend goals. So I have all these goals, and basically each week from these goals I select some portion of them and I set them aside to start working on them. So you can see the first week in January this is my weekly progress goals, I said I was gonna work on 10 networking outreach calls, finalize a consulting document for a client, work on some stuff for launching *The Abundant Artist Association* and opening for new enrollment, working on revamping the association itself, and you can see I did not accomplish all of those goals in the first week.

So basically what happened is in week 2, I wrote down you know, what's the biggest thing good or bad that happened this week, I bruised my ribs. So I took a hard elbow to the ribs while I was playing basketball, it wiped me out for a good portion of the week and I didn't finish the work. So what would I do differently? I'm not sure if I could have prevented it, but I'm doing the best that I can to heal to give myself enough calendar space to rest. So basically what I did is I cut down on my number of activities for the following week. And I'll talk more about that. I got my webinar scheduled and promoted, and then it says what's standing in your way from making

better progress next week and what are you going to do about it? So my biggest problem after my first week in January was personal pain, just dealing with bruised ribs, so I wrote in here that I was gonna pare back my schedule so that I could heal a bit.

So this is what accountability, weekly accountability and goal setting looks like for me on a week-to-week and day-to-day basis. Basically what I do is every Monday morning I go through that document and I give myself strategy time to say okay, here's what worked and you know, everything that I just showed you, and then I actually share those weekly accountabilities, I just copy and paste that whole thing for my mastermind group, my personal peer mastermind group, and I share that with them. We use a program called Slack that's a group chat app, and that's how we handle weekly goals. The sharing with my peers helps me stay accountable and be truthful about what's going on, because they will ask the questions, right? They'll say, and they'll follow up with me, right? Like after I bruised my ribs they were asking me did you really take time off, did you go see the doctor, they care about me so they ask me those kind of questions. So I know some of you in the Association have taken a moment to find people that you can do peer accountability work with, so good for you for doing all of that.

So I'd mentioned cutting back hours and trying to make sure that I was giving myself enough work time to get the work done. So I'm gonna borrow from a blog post that a friend of mine named Marie Poulin wrote. Now Marie Poulin is a web designer, and she has been a graphic and web designer for a long time. She used to run a business called Digital Strategy School and now she runs a business called OkiDoki, and they are a company that hosts online courses. So Marie wrote this blog post a couple of years ago, and I'll share a link in the follow up, I'll share a link in the chat here actually. But basically in the blog post is called The Big Mistake that Nearly Every Designer Makes, and I like that she's coming at this from a creative bent cause it works well for artists, and in that she talks about something called margin, and I'm just gonna read this quote from here- "Margin is the space between our load and our limits. It is the amount allowed beyond that which is needed. It is something held in reserve for contingencies or unanticipated situations. Margin is the gap between rest and exhaustion, the space between breathing freely and suffocating. Margin is the opposite of overload. If we are overloaded, we have no margin. Most people are not quite sure when they pass from margin to overload. Threshold points are not easily measurable and are also different for different people in different circumstances. We don't want to be underachievers, so we will fill our schedules uncritically. Options are the as attractive as they are numerous and we overbook." Okay? So I just want to read that first part again. "Margin is the space between our load and our limit. The amount allowed beyond that which is needed." Okay? So basically what the conclusion that Marie comes to here is we all, every week, we try to fill up our time, our calendars, with as much activity as we can. And that actually gets in the way of accomplishing the most important tasks. We are having a discussion on Facebook earlier today, I'm reading a book by Cal Newport called Deep Work. And in the book he talks about how every day, a person can only sustain about 4 hours of deep creative work. And that's not just making art, that could be something like writing an email to your email list, it can include all kinds of things. But the deep work that require a lot of focus to get it done, a human can only sustain about four hours of that a day, and there's a whole bunch of research that Cal sites in his book about how that works. So what you have to do is every day you have to schedule the things that are most important. Whatever that is for you, it might be making new

work, so you have enough inventory. It might be doing outreach work so that you are reaching out to find places to show your work. Whatever those most important things are. Hopefully you decided that when you set your goals a few weeks ago, we did our last coaching call.

So yeah, you have to schedule those most important things first, and hopefully you schedule them for the first part of the day, you know, if you don't have a day job then it's the first thing you do in the day, and if you do have a day job it's the first thing you do when you have, when you're doing whatever time you are working. Okay. So that's, that's sort of that. Another way to structure your time so that you get these most important things done are something that I call theme days. And this is not an idea from me, it's something that lots of productivity experts talk about this, Charlie Gilkey, Marie talks about it in her blog post about the Big Mistake That Nearly Every Artist Makes. Every designer makes. Basically, I theme my days around what I want to accomplish. So Monday is strategy day, I have my 3 hour strategy block in the morning, and then in the afternoon I plan all of my marketing activities for the week. And that includes our podcast that we're recording, whatever blog posts that we're creating, reviewing the material that my team has put in place. Tuesdays are client consulting days. So I have one particular client that I work with on a high-level and so I actually go to their office every Tuesday and work with them. That's ending really soon, but that's what I do right now. Wednesday and Thursday are where I work with clients and talk to clients on the phone and via video chat like this, and then Fridays are my twenty percent day- they're whatever I want to work on, and right now I'm working on writing a book. So that's what my Fridays are all about. And this is how I schedule, this is how I schedule, block out time to be successful in the best way that I can.

Alright. Okay. So the, now what I want to do is I want to take some time to answer your questions, and if you would like to volunteer to talk through some of the things that, to talk through some of the goals that you're working on and some of the challenges you have, I'm happy to invite you on to talk with me and we can talk through that. If you want to do that, if you want to jump on screen with me, post your question in the Ask a Question section down at the bottom, it says Ask a Question, there's a 7 there right now cause there's 7 questions, and I'll invite you on to chat with me live and we'll talk about some of that.

Hang on just a second. I'll be right back.

Sorry about that everybody. This is what happens when you go onsite with a client. Okay. So Sara Moore says with all the algorithm changes in Facebook and Instagram, what interaction strategies and advertising and promotion do you recommend to get followers and sign ups and sales? Great question Sara. So the thing that I would not recommend is, don't try to game the algorithm. And by gaming the algorithm I mean don't try to like research what people are saying about the Facebook algorithm to try to get your stuff to the top, like a good example of this is like Instagram share packs or Instagram comment packs. So this is where a group of people who are trying to grow their Instagram following will get together and they'll agree on a certain day or time that they'll all gonna go comment on each other's stuff. This is a low-value activity because talking to each other and about each other, you're basically only growing within the social circle for the people in your immediate group. It's gonna work to a moderate degree in the immediate term, like you're gonna get the followers of those other people, but unless you get somebody who's got a massive audience talking about you and sharing your work, it's not

going to help you all that much. So what I would actually recommend you do instead is dig in to our course material in How to Sell Your Art Online 301, so that's the advanced class, and get, go there and look at how we talk about leveraging, like what do you call it, leveraging PR marketing and other people's people. Essentially what you want to do with any social media, any audience growth, is leverage other people's people, get other people to talk about you, get the media to talk about you, bloggers, people with large social media followings. And we talk about how to do all of that in the How to Sell Your Art Online 301 program. So hopefully that helps, Sara. And everybody else. Lots of people wanted me to answer that question.

Okay, KP says is it okay to change prices all the time? I have a spreadsheet of all the prices for one original based on where it is sold. Okay. And she says in order to adjust for the markups given at galleries and shows. Okay. KP, your pricing should be the same everywhere. Should be the same across the board whether you're selling on your own or through a gallery, your price should be the same. That means if you sell it on your own you make more margin, but your price should be the same because the galleries are gonna get really upset if you start undercutting them. If you start charging less and making sales on your own they're going to be really unhappy. So I would charge the same price regardless of where you're selling.

Alright. Fiona says I'm still confused about how best to run an email newsletter. I blog weekly but a newsletter seems to me to be different in that it's a recap of not just your blog posts, but other things that are taking place in the studio or in outside exhibition spaces. I've been told to link and automate my blog and newsletter, but how can you when the content is different? Great question. So for the most part, what I'll say here Fiona is your blog and your email and your social media, they're all different channels to say the same thing. And there's no right or wrong way to do it, it's only what is most effective, okay? So your monthly email newsletter that you do might include a recap of what you've posted on the blog, and it might also include shows that you have coming up and it might also include some other you know, other events that you've got going on. But your, there's additional email marketing that is automated sales processes to get people to come and join your mailing list and purchase things from you once they've joined your mailing list. Fiona, if you haven't done it yet, I would suggest popping over to our How to Sell Your Art Online 201 course, which really breaks down the difference between how to run a blog and how to run an effective email newsletter. So hopefully that helps and if you've already done the course, Fiona, leave me a comment or say something in the chat and I will bring you on and talk about it a little bit. But I don't think you have. Okay.

Tracy, can you talk about pricing photography-based work? Some photographers I know multiply their expenses x3 to arrive at a price point including pricing mounting and framing since the height and width method doesn't really work for this medium. Any thoughts on pricing in general and if you would limit how many times you sell an image? There's no reason that the height plus width method doesn't work here, there's yeah, like it shouldn't matter. Like you're selling it based on size regardless. Expenses are generally pretty minimal when it comes to like the framing and mounting, etcetera. Okay, let me back up. Printing and mounting expenses are pretty minimal when it comes to selling a print. So there's no reason that you can't sell by height + width or height x width. But if you want to multiply your expenses x3, either way that's fine. Cause eventually you get to the point where there's so much demand for your work that you just say it's a flat \$5,000 or whatever. Probably not \$5,000. Should you limit how many time you

sell an image? I don't necessarily think so, you can say that you're gonna limit it if you want as like a marketing gimmick, but there's not actually any technology reason or any reason scarcity reason to how many times you sell an image. You know, the Mona Lisa is so famous and so in-demand, even though it's literally on millions and millions of objects, right? Like there's, I was in Paris at the Louvre, and the Mona Lisa is on notebooks and coffee mugs and calendars, everything. Posters, post its, everything. The reason it's valuable is because it's so ubiquitous and because it's so famous, that's what will determine the value of your work. Not how many versions of the image there are.

Alright, Sierra says in reference to art shows that will require shipping your work, is it okay to bump up prices for these out of state shows? As a new artist my prices are low to match with introductory work in my area but just high enough to take into consideration gallery commission costs, etc. but when adding shipping to those costs I wonder if the exposure is worth the cost. So generally speaking Sierra, the answer to this is no because you don't want to bump your prices up for a single show and then bring them back down. You want to gradually step your prices up. So if your prices- if you won't make money off a show, I would not do the show. Or if you're gonna raise your prices for the show, you need to determine whether or not your market can handle it if you raise your prices. If you're not selling anything yet, then I would say don't raise your prices and don't do the show. But if you are selling and you're doing well, then go ahead and raise your prices, do the show, and it should, the momentum should continue through. That's a general rule of thumb and really what you have to do is test it and see what happens. But try not to raise and lower your prices. Okay.

Joe says with my business framework now all in place I'm ready to begin my first marketing campaign. What's the best way to implement a strategic plan for this? Joe, I don't know how to answer this, it's a very vague question. The best way to implement a strategic marketing plan, I would say keep it as simple as possible and try to, for example, if you're going to do an Instagram campaign, don't try to also add Facebook and also email. Like, do it as simple as possible the first few times you do it just so you can see what it's like and keep it as limited as possible. Say I'm gonna post on Instagram every day for thirty days, you know, and do something like that, and every couple times a week you ask for a sale. That's something that you can do that's very simple. Hopefully that helps, Joe.

Wanru says I'd like to know how much I should spend on ads every month- should the number be based on income? Okay, so first question- how much should we spend on ads? As long as you are making more money from the ads than you are spending, then you can spend as much as you want. Cause as long as you are making \$1.50 for every dollar you spend then you're in great shape to spend more money cause your income will grow exponentially. If you are not making money off your ads then you should stop running those ads and try something else. Yeah. Then Wanru's other question is I made a page on my website just for people on my newsletter. I sell originals there first. If I have around 20 people on the list, it's good that I send out a newsletter every 12-17 paintings for once or 3-5 paintings every week? I'd go once a week, Wanru. Yeah. I'd go once a week. Yeah. And is 280 Canadian a good price to start for 5x7 originals? Yeah! It's great. You're doing all the right stuff there, Wanru.

Let's see, Sara says I'm organizing the weekly accountability meeting groups, do you just share on Slack or do you video chat too? So we share our weekly accountabilities on Slack just in text, and we do a video chat once a month to talk about higher level strategic stuff.

Sonia says I'm shooting to apply for Toronto outdoor art exhibition. Deadline is March 1, I have 6 paintings done. How many should I have done for that deadline? I have a billion things to do so I'm having a hard time prioritizing. The deadline in March 1. It depends on the entry rules for the specific show, they may ask for a certain number of pieces. Generally the rule is as long as you want to have like 5-10 quality pieces, it doesn't necessarily have to be a lot more than that for the submission deadline. For the show itself it just depends on how big your booth space is, but 5-10 pieces is totally fine.

Cool. Let's see, Daniela Glassop says when I had an exhibition in a gallery, the gallery owner kept talking down my pricing so I feel they are far too low. Can I raise the prices if I sell and show them elsewhere? I've not shown the paintings since the exhibition early last year. This is a great question. I'm surprised that the gallery owner would ask you to bring the prices down. I'm kind of curious Daniela as to what price point your work is at. You know, are you a few thousand dollars, are you ten thousand dollars, or a few hundred dollars? If the gallery owner asked you to bring your prices down below a thousand dollars I would just like pretend that exhibition didn't happen and maybe bring your prices back up to above a thousand dollars. She said that as an emerging artist she said they should be low under a thousand dollars. I mean that might be fair, but if none of the work sold, yeah. If none of the work sold, then I would probably start looking for other places to show the work and- some sold after the exhibition, okay. Then I would keep your prices at that level or raise them a little bit and go back to that same gallery and ask for another show or go to other galleries and say hey, I had a show at this gallery, this many pieces sold after the show, I'd like to do another show and I'd like to raise my prices this much. That's probably what I would do. But I would not raise your prices until there's enough demand for your work that you're starting to sell out and you're starting to feel pressure to make more. That's when you start to raise your prices. Okay.

Jessica says I've been implementing- sorry, Daniela's still on this question. You shouldn't be paying a gallery for a show. They should be taking a commission off the work that's sold. If a gallery's asking you to pay for a show, run away.

Jessica says I've been implementing all your lessons and recommendations for my website and marketing since October but sales are still very slow. Is this normal because of the sales funnel, does it take time to get momentum after you start? So I would say Jessica, it's very normal. Since October, so it's been two, three months. When you say sales are slow, what does that mean? So Jessica, I'm gonna invite you on cause I want to talk about this a little bit. Because slow means something different to everybody. Trying to find you here in the list of artists that are on the call. Ah, there she is. Yeah. Alright Jessica, if you are on Google Chrome or Safari, it should say accepted and connecting, and it does. Okay. Or if you're on the mobile app. Alright. While she is connecting, I'm gonna look at another question. Let's see.

Cory says I'm getting ready to design my first art newsletter, so Cory, go through How to Sell Your Art Online 201, if you want some advice on how to do art newsletters.

Jessica says I'm not sure what is supposed to happen, okay, it says accepted and connecting. So Jessica you need to be on Google Chrome or on the mobile app, and if you're not on either of those it probably won't work. It says I'm on Chrome, okay, are you on a newer computer or a laptop? Okay. I'm not sure, it should have asked you for permission to access your camera and your audio, did you confirm there? Okay. I'm gonna remove you and try inviting you again. Alright.

Jessica: Hi!

Cory: There we go. Hi Jessica, how's it going?

Jessica: Good, how is everyone?

Cory: Good, it's been a while! Okay so you said since October you've been doing stuff, tell me what you mean when you say it's slow.

Jessica: Okay, so I sold 4 small paintings at the end of November, and I haven't sold any since.

Cory: Alright. And when you say you've implemented everything, I'm not sure exactly what that means, like what does your marketing look like right now?

Jessica: Okay, I mean I guess I'm implementing as much as I [unintelligible] to do. So I started the ecommerce part of my site in October, so that was brand new. I've been, I did the onboarding series on MailChimp, so now email subscribers get 4 automated emails from me. I've-

Cory: How many subscribers do you have on your list since October?

Jessica: So since, I've only added like 35.

Cory: Okay.

Jessica: So not quite sure how to, I just, I keep kind of making little tweaks to my sign up form on my contact page on my website to see what works and what doesn't.

Cory: Sure, how many visitors do you have to your website in a given month?

Jessica: Not a lot.

Cory: Less than 100? Less than 1000?

Jessica: Definitely less than a thousand, I think it has been historically less than a hundred but I just sped up my site, I changed hosting at the end of the year so it's fast now.

Cory: Okay, what are you doing to get more eyeballs to your website?

Jessica: So, I do Instagram and Facebook posts, and I've been doing calls to action and yeah, trying to get people to go and read the blog posts, I've been blogging once a week, and yeah, just trying to get people to go to the website.

Cory: Okay. So how many social media followers do you have total?

Jessica: So on Instagram it's like a little over 500, like 550. And Facebook friends I don't know, like 800 something, but I don't have a Facebook page, and that's not great.

Cory: Okay, here's what you need to do. You need to get in front of other people. Like stop- don't spend any more time on your website. You've had 35 people opt in, that means that your form works and you're actually doing okay for the small amount of traffic that you have. What you need now is you need to grow the number of people that are looking at you, and I would just like do that like a maniac. So some things that you can do there- I would definitely recommend you go through, so you're here, so you should have access to the 301 course, go through that and there's some really good ideas in there on how to leverage PR. And if I remember correctly your background, like you have all this amazing educational background, like you know how to talk art speak and you've got like you're well-spoken and articulate, you should be a great candidate for getting especially some local press.

Jessica: I have been getting press, I just got an interview that came out today.

Cory: Great, so the fact that you're getting local press means that you should be able to leverage that into getting some bigger press, right?

Jessica: That's what I'm trying to figure out. That's what I don't quite know how to-

Cory: Yeah. So go through the 301 course and we talk how to kind of ladder that up. And then the other thing that I would do is I would look for artists that have bigger social media followings than you whose work maybe correlates with yours in some way, maybe there's some intersectionality or some crossover in some way that you can do some collaborations with and do something with them and then promote that together. Right? The other thing is look for organizations that have missions that crossover with your work. Right? And I don't mean nonprofits, like find a hotel that would be into what you're doing, if that's possible, and go make art in their lobby. Right? And like there was an artist in Hawaii that I worked with, and all she was doing was just like painting seascapes of Hawaii, right? And she just like sat in the lobby and painted like the Hawaiian seascape, and her sales took off because she's just sitting in this expensive hotel lobby making art, right? So look for like, you're near Nashville if I remember correctly. No. you're in North Carolina. So Raleigh's like a hip city, right? So is there a hotel there that is, that has décor or mission related to your work?

Jessica: I'm sure I can...

Cory: Yeah, that's what I would do. Stop futzing around with the website and your small social media following, look for opportunities to partner with people who have big voices.

Jessica: Okay, great. Super. Thank you.

Cory: Awesome, go forth. Let me know how it goes. And by the way I'm super excited to see you here, I'm glad you're on this call.

Jessica: I'm happy I'm on this call too. Thanks.

Cory: Alright, bye. Wanru says would you get kicked out by a hotel? Well if you don't ask permission, yeah. You gotta get permission to do it. You partner with them so that they're excited about it and they promote you. Yeah. Alright. Sara, I know you want to volunteer but we've had you on the last couple calls so looking at who else I can have on. Fiona says gallery owner asked me to raise my prices, what do I do with my website prices, raise them too? Yeah, your prices should

be the same across the board. So you definitely want to make sure that your prices are the same across the board. Fiona says you'd get good press if you got kicked out of a hotel lobby. This is true.

Let's see. Daniela says I'm in the process of redesigning my website, do you think I could have my still life paintings as well as my illustrations and art licensing work, would I be selling myself short by trying to keep these two directions? So you can have them on your website for sure, but Daniela I would pick a lane. If you're going to be a licensing artist, be a licensing artist. And go full bore into licensing. Cause it's its own completely separate career field from making fine art that's gonna show in a gallery. So pick a lane and run with it.

Wanru says I'm not sure if I should spend \$600 at Vancouver market or just spend the money on ads. That's a tough question, Wanru. If you can afford that \$600, then I would say do the market. But only if the market is a good fit, if the work that's shown at the market is the same quality as your work. If it's a bunch of craft stuff, don't show there. Go back and listen to the call that we did with Owen Garratt about how to pick the right shows and that will give you some insight.

Daniela says on the question of galleries charging to do a show of sales, it seems like that's a common practice. It depends on what initial fee is. If that's like a 100 fee, that's probably fine. But if they're charging like a couple thousand dollars, then no, that's not okay. \$4300? No! No. Do not pay a gallery \$4000 dollars and give them 30 percent. No. Don't do that. Yeah. Oh, it should be \$300. Okay. She mistyped. \$300. Whoo. Die. Okay. Everybody's like ahhh! Yes, 300 plus 30 percent. If you've showed there before and you sold some work, that's probably worth it. Yeah. That's probably worth it.

Cory says I know an Instagram account that posts art they have 1.5 million followers. Who knows how many are actually real, but if you pay \$60 they'll post your art, do you think it's worth it? No. I know those accounts and all they've done is spam up their followers so that they can charge people to show work. Don't do it. It's not worth it. Yeah. Susan says where I live [unintelligible] for use of their gallery plus commission. I would talk to some other artists who've shown there to see whether or not they're getting sales and go from there.

Robin says can you talk more about collaborations, how they look and how to go about them? So Robin, just it's literally, it's not that hard, like you just go out and find some other artists in your area whose work is similar to yours, maybe you have some similar ideas or similar styles or similar starting places, or you just like that artist, and just approach them and say hey, I have an idea for a piece of art. Don't go to them and say I'd like to collaborate with you, would you like to. Go to them and say I have this specific thing that I want to do, I want to do it with you for these reasons, here's how much time it's gonna take, here's what I'm gonna do and here's what you're expected to do. And make it so they can give an easy yes or no without having to do nay follow up or questions. That's how you get collaboration with people who have bigger audiences than you.

Unfortunately, Jessica says it's normal for the gallery to take a cut but not for you to pay to show there. Unfortunately I am seeing a lot more of this. Jason over at vanity gallery predicted this a

couple years ago, that the vanity gallery model is showing up more and more like galleries trying to charge artists for the privilege of showing, so just be sure that the audience that that gallery attracts is an audience that you want to, that is good for your work and that they get enough numbers to justify it. Otherwise just show out of your own studio, because there's no reason to pay somebody to be on their wall if they're not getting the right audience. Yeah.

Wanru says should I take my other work off the site and only sell circles on my website too? Wanru, I would suggest make the circles the focus of your work, from what I remember your other work is close enough or similar enough to your circles that it's fine. But when you're talking about doing art licensing and illustration and fine art, those are three completely different things and that's just gonna confuse a potential buyer, that's what I was talking about with the other artist.

Cool. Alright well thanks so much everybody, we're gonna wrap up her, if you are looking for accountability partners, feel free to go in the association to chat with each other, figure that out, Sarah G is saying for anyone looking for weekly accountability partners I'm organizing groups to start next week- next week I'm assuming that means? So ping me. You can direct message her over in the Association. Alright. Thanks so much everybody, and we'll talk again soon.